

THE SHEPHERD BRASS QUINTET

Mack Guderian, trumpet
Richard Schaffer, trumpet
Thomas Bacon, horn
David Waters, trombone
Warren Deck, tuba

Thursday, March 9, 1978
8:30 p.m. in Hamman Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

Samuel Jones, Dean



PROGRAM

Rondeau

Jean Joseph Mouret

Three Pieces

Anthony Holborne

Muy Linda

Pavan

Gailliard

Two Ayres for Cornetts and Sagbuts

John Adson

I

II

Sonatine

Eugene Bozza

I

II

III

IV

Art of the Fugue

Johann Sebastian Bach

Contrapunctus I

Contrapunctus III

Contrapunctus IX

Intermission

Three Pieces

Ludwig Maurer

I

II

III

Music for Brass Instruments

Ingolf Dahl

I Chorale Fantasy

II Intermezzo

III Fugue

taped runs out

Selections from The American Brass Band Journal (c. 1850)

Arr. Reeves

NOTES

THREE PIECES

Anthony Holborne

Anthony Holborne, a little known composer of the 16th century, was a lutenist, composer, and courtier to Queen Elizabeth I. His two major publications are *The Citharn Schole* from 1597, and *Pauans, Galliards, Almains and other short AEirs* both gaue and light in fiue parts, for viols, violins or musicall winde instruments (1599), a collection of 65 works, among which these three pieces are found.

NOTES (Continued)

Holborne's music is filled with vital, energetic rhythms, reflecting his background as a lutenist. *Muy Linda*, Spanish for "very pretty", contains a complex rhythmic structure, with alternation and combination of 6/8 and 3/4 meter. The most striking characteristic of the Pauan is the cross-relations between f and f-sharp. Cross-relations of this type are a peculiar aspect of Elizabethan style which presented unexpected and unusual harmonies.

TWO AYRES FOR CORNETTS AND SAGBUTS

John Adson

John Adson was an English court Musician and is remembered chiefly for his collection *Courtly Masking Ayres* of 1611, for cornetts and sagbuts, from which these two pieces are taken. The cornett was a medieval instrument that, in one form or another, was used until the middle of the 19th century. It consisted of a straight or slightly bent tube of wood and a cup-shaped mouthpiece. The cornett had a very gentle sound that blended well with strings and the human voice. The sagbut was the medieval counterpart of our present-day trombone. Unlike the cornett, which took a long time to evolve into the modern valve trumpet, the sagbut by the late 15th century showed all the essentials of the modern trombone. It had a narrower bell and a relatively soft sound.

Both these pieces are more homophonic than most of the music of the time and involve little if any counterpoint.

SONATINE

Eugene Bozza

Eugene Bozza is best known to wind players, since he has written many of the test pieces for the Paris Conservatoire examinations. His *Sonatine* was composed in 1951 for the members of the famous band of the Garde Republicaine.

The entire piece is light-hearted and playful, even humorous at times. The exception is the second movement which presents a sharp contrast to all the others. The texture is much darker and allows the trumpet and horn a delicate and lyrical theme. Perhaps the most striking movement is the last. After a rather lengthy, somber introduction, Bozza relaxes and tells us a delightful musical joke – the punch line being an amusing quote from Maurice Ravel.

The *Sonatine* exploits a multiplicity of sonorities – both unusual and the stereotypes we associate with brass instruments, while making significant technical demands on the performers.

THE ART OF THE FUGUE

Johann Sebastian Bach

Bach's *Art of the Fugue* comprises the most thoroughgoing treatise on the fugue ever compiled. The work consists of four simple fugues, three stretto fugues, a triple fugue, a fugue in double counterpoint at the twelfth, a fugue in double counterpoint at the tenth, a triple inverted fugue, two invertible fugues, an unfinished quadruple fugue and a projected invertible quadruple fugue – all on the same subject. Bach's purpose in creating this monumental work was primarily pedagogical, but it rises well above the pedantic and has become one of the greatest masterpieces of the Baroque period.

Contrapunctus I and *III* are classified as simple fugues – if indeed such a thing exists. *Contrapunctus I* takes the subject in its original form and develops an episode-structured fugue around it. The subject is passed from voice to voice in different keys and interspersed with several episodes arising naturally from the subject and its accompaniment. The exposition is straightforward and contains no gaps between the entries of the subject and answer.

NOTES (Continued)

Contrapunctus III takes as its subject the inversion of the subject of the first fugue. This fugue is perhaps one of Bach's loveliest pieces of quiet, chromatic music. Unlike the first fugue, this one includes a true counter-subject, which accompanies the subject in nearly all its entrances. The exposition is interrupted by a two-measure episode occurring just before the last entrance of the subject. The exposition is followed immediately by a chromatic and sequential episode. The second episode presents an ornamented variation of the subject with syncopations and passing notes – an important device in Bach's system of fugues. After several more episodes the subject enters for the last time, unaltered, to close the piece.

Contrapunctus IX is a fugue in double counterpoint at the twelfth. The object is to obtain two different harmonic schemes from one pair of melodies. The subject is altered greatly, the slow-moving subject being transformed into a running theme. The exposition is direct and followed by the inversion at the twelfth. This fugue is rather straightforward and constructed basically as an episode-structured example.

THREE PIECES

Ludwig Maurer

Ludwig Maurer was born in Potsdam, Germany but spent much of his working life in Russia. He was a virtuoso violinist and eventually became inspector-general of the Imperial Orchestras. His works include several operas, of which only the overtures were published, violin concertos and several collections of string quartets. These pieces come from an unusual collection of Twelve Pieces for Brass Quintet. Such Brass Chamber music from the 19th century is rare, since most composers exploited brass instruments only within the symphony orchestra. These pieces are in a late Classical style and seem to be heavily influenced by the style of Maurer's string chamber music.

MUSIC FOR BRASS INSTRUMENTS

Ingolf Dahl

Music for Brass Instruments (1944) was commissioned by Arthur Leslie Jacobs, Director of the Music Department for the Church Federation of Los Angeles. The work received its premier performance in May, 1944 at a Festival of Modern Music in Los Angeles.

The first movement is a chorale fantasy on the Lutheran Easter Chorale "Christ Lay in Bonds of Death". The chorale is treated as a cantus firmus following a lengthy introduction. Virtually all the melodic and harmonic material of this movement is derived from the original chorale melody.

The second movement is a sharp contrast to the lyric style of the chorale fantasy. This movement is based on short rhythmic fugues, and the theme makes strong allusions to American folk music. The precise and biting effect of the brass is brilliantly exposed, and toward the end, the exuberant trumpets break into bright, cadenza-like passages.

The third movement is a tightly-knit fugue. The fugue subject said to have been derived from the tones of a telephone number of one of Dahl's friends. The subject is first stated by the entire quintet and then presented in the traditional fugal style. A lyrical section of widely curved melodic contour affords a contrast to the driving character of the main theme.

Program notes by Elisa Ugarte. Ms. Ugarte is a student in The Shepherd School of Music.

Photographing and sound recording are prohibited. We further request audible paging devices not be used during the performance. Doctors on call may make arrangements with the ushers.